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77.A

CATALOGUE OF A LOAN EXHIBITION OF MEDICI PRINTS

14

SUNDERLAND
PUBLIC ART GALLERY

HOURS: Week-days 10 to 7.30
Sundays 3 to 5

OPEN UNTIL OCTOBER 7th
1924

LIBRARY

The Medici Prints

The Medici Society, named after the Florentine, Lorenzo dei Medici (1448-1492), the wealthy and cultured patron of Art and Literature, was founded in 1908, to bring the works of the great painters within the reach of all Art lovers. The Medici Prints forming this Exhibition may be regarded as showing, in a comparatively small space, a wide range of the varied art of painting. Many of the pictures are the gems of the great galleries of the world—pictures whose inspection would involve much travel; some of them being privately owned are consequently difficult of access. To bring such pictures to the knowledge of those who are unable to enjoy the originals, is the proper function of reproduction. Modern processes have enabled The Society to obtain faithful renderings of the originals, and when these processes are used with due discretion, a beautiful picture is made available in a form which in itself is a work of art.

The Exhibition is divided into the main schools of painting: the ITALIAN SCHOOL, from which so much of the inspiration of other schools was derived; the FLEMISH AND DUTCH SCHOOL, with the mixed characteristics of its composite population; the FRENCH SCHOOL, for many centuries the most influential in European art; the ENGLISH SCHOOL, pre-eminent for its landscapes and charming portraits; the GERMAN and the SPANISH SCHOOLS. In each of these national schools are pictures ranging from early to almost modern times, and an interesting comparison may be made between the works of contemporary painters in the several countries.

The delicacy of these prints enables us to understand something of the various methods employed by the Masters to secure their effects. The subject of several of the pictures may be similar, but how different the treatment, not only in the clothes or the faces or the background, but in the method of applying the colour, the stiffness or freedom of the drawing, the sharpness of contrast or felicity of blending! As we become familiar with pictures, the subject is often forgotten in our admiration of the beauties of the painting—its colour and design, and it is hoped that this Exhibition may both encourage an appreciation of pictures and afford a means of comparison between one and another which is otherwise difficult.

VICTORIA AND ALBERT MUSEUM LIBRARY

Catalogue

Italian School

1. Angelico, Fra

The Annunciation (*Florence, S. Marco*). Italian 58 *

Fra Angelico began his wonderful series of Frescoes for S. Marco when he was in his fiftieth year and spent nearly ten years on this labour of love. None of his works is more eloquent of his lovable and child-like earnestness and simple piety. The state of preservation of the San Marco frescoes is marvellous and The Annunciation is perhaps the finest of the whole series.

2. de Barbari, Jacopo (?)

Portrait of a Gentleman (*Imperial Gallery, Vienna*). Italian 24

Paintings by Jacopo de Barbari are of excessive rarity. Morelli first attributed this fine portrait to him, but modern critics are agreed that the painting is by Lorenzo Lotto.

3. Botticelli

Primavera (*Uffizi Gallery, Florence*). Italian 65

This wonderful allegory of Spring is perhaps the most discussed and certainly one of the most beautiful of Botticelli's works. The whole picture, in its exquisite colour and enigmatic beauty, is a perfect manifestation of the Renaissance spirit.

4. Giovanna Tornabuoni and the Graces (*Louvre, Paris*). Italian 74

In spite of the ravages of time this fresco remains a delicate and exquisite work. It was painted by Botticelli on the occasion of the marriage of Lorenzo Tornabuoni with Giovanna Albizzi.

5. Botticelli, School of

The Virgin and Child (*National Gallery, London*). Italian 97

Although modern criticism has assigned this picture to the School and not to the actual hand of Botticelli, he himself has left us few more charming heads. The colouring, the pale, delicately modelled flesh are clear reflections of the peculiar fantasy which runs through all the authentic work of Botticelli.

* *References as "Italian 58" refer to the number of the print in The Medici Society's Catalogue*

6. Bronzino

Lucrezia Panciatichi (*Uffizi Gallery, Florence*). Italian 77

Bronzino holds a conspicuous place among the world's great portrait painters. There is a classic equability of temper, a cool placidity in all his work that we do not find paralleled.

7. da Forli, Melozzo

The Archangel Gabriel (*Uffizi Gallery, Florence*). Italian 18

Degli Ambrosi, commonly called Melozzo da Forli, is said to have been first instructed by Ansovino, who assisted Mantegna in several works. To da Forli is attributed the first invention of foreshortening, afterwards carried to such perfection by Correggio.

8. Giorgione (??) [Titian ?]

Portrait of a Man (*Temple Newsam*). Italian 26

Although it is disputed whether this portrait is the work of Giorgione or Titian, yet it is more generally accepted to be by the hand of the former. It is a striking example of his wonderful "life like" portraits for which early in his career he attained a great reputation.

9. Lippi, Filippo

The Holy Family (*Uffizi Gallery, Florence*). Italian 45

Filippo Lippi was the first painter to introduce a more familiar treatment of sacred themes. He substituted the human type for the conventional which had been called divine. In the Madonna of this beautiful study he has portrayed his wife.

10. Lippi, Filippino (?)

The Virgin in Adoration (*Uffizi Gallery, Florence*). Italian 7

Filippino Lippi, the son of Filippo Lippi and a pupil of Botticelli, has been described as the most modern in spirit of all the artists of the Renaissance. In each of his pictures he aimed at a fresh success. His works are naturally unequal in merit but none will deny the beauty of this serene picture.

11. Luini, B.

Head of the Virgin Mary (*Brera Gallery, Milan*). Italian 1

In spite of the large number of pictures by or attributed to Luini but very little is known of his life. Of North Italian origin, he became completely under the influence of Leonardo. This beautiful head of the Virgin is a detail from one of his frescoes, in which work he excelled.

12. Mantegna, Andrea

S. George (*Accademia, Venice*). Italian 79

This profound conception of the Warrior Saint has been said to represent in a high degree that most interesting phase of Mantegna's art when it was passing away from its youthful simplicity towards a broader and less personal outlook.

13. Perugino

The Crucifixion (*Florence, S. M. Maddalena*). Italian 92

This fresco is not only generally regarded as Perugino's masterpiece, but is one of the great works of the Renaissance. In contemplating this painting one is reminded of Ruskin's dictum regarding Perugino's distinctive work: "Every colour is lovely and every space is light."

14. The Archangel Michael (*National Gallery, London*). Italian 60, 61, 62

The Madonna Adoring

The Archangel Raphael and Tobias

These three panels formed part of a great altar piece painted between 1494-1498 for the Certosa of Pavia. With its rich, glowing reds and blues, the complete Triptych forms a very beautiful example of what to many people seems the most perfect of all the Italian schools—the Umbrian.

15. Pesellino, F.

Madonna, Child and Saints (*Dorchester House*). Italian 99

This exquisite panel is one of the comparatively few known works of Pesellino, a pupil of Filippo Lippi. He may well be called "The Little Master of Florence." Vasari says of him: "He made many little pictures with small figures throughout Florence, where having acquired a great name, he died at the age of thirty-one."

16. Pisanello

The Vision of S. Eustace (*National Gallery, London*). Italian 17

Pisanello is famous not only as a pioneer in the art of the early fifteenth century, when he was among those who gave painting a new impetus, but as the inventor of a method of casting medals. In his pictures, says Vasari, he "took especial pleasure in the delineation of animals."

17. di Predis, A. (?) [da Vinci ??]

Beatrice d'Este (*Ambrosiana Library, Milan*). Italian 30

Controversy has raged for many years as to the authorship and personality of this beautiful portrait. Federigo Borromeo left the picture to the Ambrosiana Library and a document dated April 28, 1618, describes it as a portrait of the Duchess of Milan by Leonardo. There seems to be little doubt, however, that it is by the hand of di Predis and is probably a portrait of Beatrice D'Este.

18. Raphael

The Sistine Madonna (*Royal Gallery, Dresden*). Italian 37

G. F. Watts wrote of Raphael's masterpiece: "One of the finest, if not the finest picture in the world; it has the highest intellectual qualities as well as artistic genius, inasmuch as it successfully embodies the best and noblest ideas which can be associated with the personality of the Madonna."

19. Madonna della Sedia (*Pitti Gallery, Florence*). Italian 95

Of the many lovely Virgins that Raphael created none is more beautiful and appealing than the "Madonna of the Chair."

20. Raphael (??) [Perugino ?]

The Crucifixion (*Hermitage, Petrograd*). Italian 82

Some doubt still exists as to whether this study of the Crucifixion comes from the hand of Raphael or from that of Perugino whose pupil he was for so long, and who influenced him so strongly in the early days of his career.

21. Suardi, B. [Bramantino]

Putto under a Vine (*Brera Gallery, Milan*). Italian 29

Suardi, also known as Bramantino on account of his being a pupil of the great Bramante, was an artist of the Milanese school who strongly influenced Luini and his contemporaries. This lunette was originally in the Villa Pelucca, near Como.

22. Tintoretto

Mercury and the Graces (*Venice, Doges' Palace*). Italian 83

The Ante-Collegio in the Ducal Palace, Venice, contains the wonderful 1578 series of Tintoretto, of which this picture is perhaps the most striking. The noble simplicity of design, and the combined sumptuousness of form and colour, render it one of Tintoretto's masterpieces.

23. Titian

The Tribute Money (*Royal Gallery, Dresden*). Italian 42

"There is no greater name in Italian art—therefore no greater in art—than that of Titian. . . . The sacred art of no other painter of the full sixteenth century—not even that of Raphael himself—has to an equal degree influenced other painters."—Sir Claude Phillips.

24. Veneziano, Domenico ? [P. della Francesca]

Head of a Young Woman (*Berlin*). Italian 103

This strangely beautiful portrait, one of the most remarkable paintings in the Kaiser Friedrich Museum, has been attributed to various hands, among them Piero della Francesca, the fellow-worker of Veneziano, but modern criticism allots it to the latter.

25. da Vinci, Leonardo

The Last Supper (*Milan, S.M. della Grazie*). Italian 4

This stupendous picture was painted by Leonardo in memory of the Duchess Beatrice on the walls of the Dominican church where she used to worship. It is now but the pale ghost of what it was, but despite the ravages of time and past ill-usage, it can be recognised as indeed "the first masterpiece of the perfected Renaissance." (Reproduced before 1907-8 restoration.)

26. Monna Lisa (*Louvre, Paris*). Italian 33

"*La Gioconda* is, in the truest sense, Leonardo's masterpiece, the revealing instance of his mode of thought and work . . . no crude symbolism disturbs the effect of its subdued and graceful mystery. . . . Perhaps of all ancient pictures time has chilled it least."—WALTER PATER.

27. da Vinci Leonardo (?) [Sodoma ??]

Head of Christ (*Brera Gallery, Milan*). Italian 2

Some doubt exists as to whether this wonderful study of the Head of the Christ really came from Leonardo's hand or from that of Il Sodoma, who studied for two years at Milan under Leonardo before going to Siena to found a school of his own.

English School

28. Abbott, Lemuel F.

Horatio, Viscount Nelson (*National Portrait Gallery*). N.P.S. 8

The perfect sincerity and acute sympathy of Abbott's portrait make it the most eloquent likeness of Nelson. Judged on this level Abbott is a painter of rare gifts. Perhaps only Gainsborough would have equalled the revealing quality of this portrait.

29. Constable

The Cornfield (*National Gallery, London*). English 29

This picture, "one of Constable's most vigorous and powerful masterpieces," in its intimate and glowing life calls to mind the statement of the critic who said: "Other painters have made us see nature at a distance or through a window; he alone has planted our feet in her midst."

30. Crome, John

The Poringland Oak (*National Gallery, London*). English 31

"Old" Crome, thus named to distinguish him from his son, also a painter, was the founder of what is known as the Norwich school of landscape painting. This picture is a good example of his simplicity and power.

31. Gainsborough

Gainsborough Dupont (*Lord D'Abernon, Esher*). English 11

Gainsborough has been described as the rival of Reynolds in portraiture, and of Wilson in landscape. It is by two of his most characteristic portraits that he is represented in this exhibition. This portrait of his nephew and pupil has the tinge of melancholy that he seems to impart to all his subjects.

32. The Hon. Mrs. Graham (*Edinburgh*). English 22

A decorative and beautiful study which has all the sincerity, grace, and especially power of colour for which Gainsborough was renowned. Ruskin described him as being "the greatest colourist since Rubens."

33. Highmore (?)

General Wolfe (*National Portrait Gallery, London*). N.P.S. 20

"With a handful of men, General Wolfe has added a Kingdom to British rule."
This, Pitt's epitaph to the young soldier who died in the hour of achievement, suggests the debt owed to him by the British race, and renders this study particularly interesting.

34. Hoppner

Lady Charlotte Campbell as Aurora (*Inveraray*). English 16

Hoppner was appointed Portrait Painter to the Prince of Wales when Lawrence was Painter in Ordinary to the King. He too was a follower of Reynolds but though he successfully pursued portrait painting, his occasional landscape work shows a power which suggests that his greatest strength lay in that direction.

35. The Sackville Children (*Lord Sackville, Knole Park*). English 30

The spontaneity and charm of this portrait render it well able to hold its own with the child-studies of Reynolds, the master of this subject. The colour scheme is especially delightful.

36. The Sisters (*Tennant Collection*). English 21

A portrait which indicates Hoppner's gift for fine and telling design and the power and suggestion which he imparts to the slightest landscape background.

37. Lawrence

Georgina Lennox, *afterwards* Countess Bathurst (*Cirencester*). English 12

Lawrence followed Sir Joshua Reynolds as Painter in Ordinary to the King. He was not an unworthy successor, for he had great gifts and a facility for happy and vivacious portraiture, which is well exemplified in this graceful study.

38. William Wilberforce (*National Portrait Gallery, London*). N.P.S. 13

The great slave-liberator was happy in his interpreter. At no time was Lawrence more inspired and successful than in his portraits of men. In such unfinished pieces as this he can be judged by the vigour and spontaneity of his first impression.

39. Millais

The Boyhood of Raleigh (*Tate Gallery, London*). English 34

This picture is certainly one of Millais' most interpretative and humanly interesting. The conception of Raleigh is very striking; in his spellbound face the artist has expressed all the spirit of romance that in those days beckoned towards the adventures that lay beyond the Western horizon.

40. Peters

A Boy and a Girl (*Burlington House*). English 10

A charmingly unconventional portrait by the clergyman Royal Academician, at one time chaplain to the Prince Regent, whose work was justly popular during the later eighteenth century.

41. Raeburn

A Boy with a Rabbit (*Burlington House*). English 6

Only recently has Raeburn been ranked with Gainsborough and Reynolds, the great masters of the eighteenth century. Though considerably their junior he yet was strong enough to preserve his originality and create a new type of portrait.

42. The Leslie Boy (*Tennant Collection*). English 24

Another charming study by "the Scotch Reynolds." The natural and engaging smile brings to mind R. L. Stevenson's dictum on Raeburn's art: "He could plunge at once through all the embarrassment of the sitter, and present the face clear, open and intelligent as at the most disengaged moments."

43. Reynolds

The Holy Family (*National Gallery, London*). English 1

An interesting and instructive picture which shows at once Reynolds' wonderful mastery of the painter's art and his limitations as regards the treatment of the sacred theme which inspired the greatest Italian masters. The painting is decorative, skilful and beautiful but the treatment lacks dignity and imagination.

Reynolds

44. Lavinia Bingham, *afterwards* Countess Spencer (*Althorp*). English 13

A characteristic and charming portrait of the lady whom Reynolds afterwards painted with her little son, Viscount Althorp.

45. The Age of Innocence (*National Gallery, London*). English 14

46. Miss Bowles (*Wallace Collection, London*). English 27

Although "The Age of Innocence" is Sir Joshua's most popular work, little is known concerning the circumstances under which it was painted. Reynolds of all artists painted children best and seems to have been possessed of a happy facility for catching his little sitters in their most spontaneous moods.

47. Richmond, George

Elizabeth Fry (*Collection of Sir Eustace Gurney*). N.P.S. 11

Painted in the last year of her life (1845) this portrait has unique interest. No other painter of this date was capable of so expressing the great and unassuming human charity of Mrs. Fry, whose place with the great moulders of English character is permanent.

48. Romney

Lady Hamilton with a Goat (*Cranbury Park*). English 3

One of the many portraits of "Emma Hart," the woman whom above all others Romney loved to paint and with whom his life was bound up. He painted her in every attitude and character.

49. Unknown

William Shakespeare (*Stratford-on-Avon*). N.P.S. 2

The Stratford-on-Avon bust and this painting have the best claims to represent Shakespeare. Judging by the costume we should date this portrait *circa* 1600.

50. Watts, G. F.

Sir Galahad (*Eton College Chapel*). English 37

While some of Watts' pictures are critically regarded by the new generation, the inspiration of his "Sir Galahad" lifts it above prejudice or fashion and leaves it among the greatest works of the English school.

51. Whistler

Portrait of the Artist's Mother (*Luxembourg, Paris*). English 25

Both in aim and execution Whistler's portraits are unlike any contemporary work. He wished a portrait to be also a decorative arrangement of colour, a thing of beauty in itself, not a mere likeness of the sitter, but a reflection of character. This famous study of his Mother represents perhaps his finest achievement.

Whistler

52. Nocturne—Cremorne Lights (*National Gallery, London*). M.A.S. 10
One of Whistler's characteristic Nocturnes—"in blue and silver." These nocturnes are the most original of all his works and aroused fierce criticism from his contemporaries. He struck out an entirely new line in these mysterious, glamourous studies of moonlight effects on the river, with their irresistible and growing appeal.

53. Wilson, Richard

A Landscape (*Dorchester House*). English 39
Wilson has a double claim upon our interest as the first English landscape painter of any importance and as one who strongly influenced Turner. He also aroused the admiration of Ruskin.

Flemish and Dutch Schools

54. Cappelle, Jan van de

A Calm (*National Gallery, London*). Flemish 52
Little is known of Cappelle's history beyond the fact that he was a prosperous merchant, who in 1653 received the freedom of Amsterdam. But though painting was to him a relaxation rather than a life-work, he is acknowledged to be one of the finest seascape artists of the Dutch school.

55. Van Eyck, Jan

A Man with a Turban (*National Gallery, London*). Flemish 41
For many years the invention of oil painting was traditionally ascribed to the brothers Van Eyck: recent researches point to their having only perfected the process. This small but perfect portrait (reproduced the size of the original) by the younger brother provides an admirable illustration of their achievement.

56. Hals, Franz

W. van Heythuysen (*Liechtenstein Collection, Vienna*). Flemish 30
Amidst the number of fine portraits by Rubens and Van Dyke which hang in the Liechtenstein Gallery, this portrait of Van Heythuysen, citizen of Haarlem, imperiously arrests attention. Its vitality, its colouring, and its whole execution make it one of the artist's masterpieces.

57. The Laughing Cavalier (*Wallace Collection, London*). Flemish 42
The most famous of all the works of Franz Hals, who has been described by a great French critic as one "who crowned the perfection of technique, prepared for by generations of eminent Dutch artists, by the supreme touch of a marvellous facility which made the mere painting a thing of joy in itself."

Hals, Franz

58. Hille Bobbe, the Witch of Haarlem (*Berlin*). Flemish 53

"What kind of magic arts Hille Bobbe may have practised," writes Knockpass, "we do not know; but truly a great magician is the painter who can hold us so spellbound before this almost colourless painting in which the broad brush strokes are, so to say, merely thrown one after another, upon the canvas."

59. Hobbema

The Avenue, Middelharnis (*National Gallery, London*). Flemish 36

"Perhaps the best rendering of a Dutch village in the National Gallery—beautiful alike in its general effect and in the faithful way in which every characteristic of the country is brought out. . . . This picture is generally recognised as the painter's masterpiece."—Sir E. T. Cook.

60. de Hooch, D.

A Dutch Interior with Soldiers (*National Gallery, London*). Flemish 4

It was in England that the great merits of de Hooch were first recognised, and the majority of his pictures are preserved in this country. His genius is now universally realised and many thousands of pounds are paid for one of his canvases.

61. Miereveld

A Child with a Parrot (*Hermitage, Petrograd*). Flemish 32

Miereveld was certainly the busiest portrait painter in Holland early in the seventeenth century. His most famous patrons were Elizabeth, Queen of Bohemia, and the Duke of Buckingham. This charming portrait proves him to have been one of the best painters of children of that period.

62. Rembrandt

A Young Warrior (*Corporation Gallery, Glasgow*). Flemish 28

In subtlety of light and shadow, in its wonderful symphony of colours and in its profound beauty of expression this wonderful portrait, of which the city of Glasgow is the fortunate possessor, must rank as one of the supreme works of a supreme master.

63. The Stone Bridge (*Rijks Museum, Amsterdam*). Flemish 49

Among the comparatively few landscapes by Rembrandt "The Stone Bridge" ranks as one of the most important. It is a magnificent composition showing all Rembrandt's inimitable mastery of handling his rich tones of gold and brown.

64. Hendrickje Stoffels (*Kaiser Friedrich Museum, Berlin*). Flemish 54

The gloomy, almost savage strength of many of Rembrandt's portraits is absent from this portrait of his maid Henrietta, whom he came to love in later life. The brilliance of the colour, the glowing reds and golds, are remarkable even for Rembrandt.

65. Rubens

The Painter's Sons (*Liechtenstein, Vienna*). Flemish 18

Peter Paul Rubens, the chief glory of the Flemish school, has been described as "the Northern parallel to the power of the Venetians." He is a great master of colour. "His pictures are bright and golden, over them all is the same gay glamour."

van Ruysdael, Jacob

66. The Chase (*Royal Gallery, Dresden*). Flemish 23

67. The Oaks (*Kaiser Friedrich Museum, Berlin*). Flemish 24

Ruysdael is accounted by many to be the greatest landscape painter of the Dutch school. It is interesting to compare these rather sombre studies with the work of Hobbema, who was a pupil and intimate friend of Ruysdael, and disputes with him the place of the best Dutch landscape painter. (See Number 59.)

68. Steen, Jan

Youth or Age? (*Hermitage, Petrograd*). Flemish 26

Jan Steen is one of the most interesting of the Dutch genre-painters and his work though unequal in execution is always original. By his intimate, rollicking, sometimes Rabelaisian studies, one is reminded of the spirit which animated Franz Hals.

69. Sustermans

A Prince of Denmark (*Pitti, Florence*). Flemish 25

Sustermans, the friend of Rubens, is a comparatively rare painter, examples of whose work are not numerous in England. Most of his practice was carried on in Genoa and Florence. This portrait shows his powers of colour and characterisation.

Terborch, Gerard

70. The Concert (*Kaiser Friedrich Museum, Berlin*). Flemish 7

71. The Letter (*Buckingham Palace*). Flemish 48

Terborch has been described as the greatest of the "Little Dutchmen," and the most cultured. He was essentially a painter of the refined, the elegant and the restful side of life. His unerring sense of colour and power of grouping are wonderfully shown in these two examples of his work. "The Letter" is reproduced by special permission of H.M. the King.

72. Helena van der Schalke (*Rijks Museum, Amsterdam*). Flemish 50

Nowhere, perhaps, are the gifts of Terborch displayed to better advantage than in this brilliant little picture of "Helena van der Schalke." There is a strangely pathetic charm about the quaint child, clad in miniatures of clothes her mother might be wearing.

73. Vandyke

Philip, Lord Wharton (*Hermitage, Petrograd*). Flemish 12

Vandyke was Rubens' greatest pupil. His finest work, however, was not done when under the influence of that overwhelming genius, but during his sojourn at the Court of Charles I. His studies of that period are not only brilliant portraits but arresting and decorative *pictures*.

74. Vermeer (Jan) van Delft

A Girl Reading a Letter (*Royal Gallery, Dresden*). Flemish 39

This painting, one of the maturer works of Vermeer, is an excellent example of the subtle treatment of sunlight in all its gradations, which apart from his mastery over colour, technique, and design, has given the artist so distinctive a place.

75. The Pearl Necklace (*Berlin*). Flemish 6

"The whole picture has radiance and light and delicacy; painters gasp before it; it has more, too, it is steeped in a kind of white magic."—E. V. LUCAS.

76. The Little Street in Delft (*Rijks Museum, Amsterdam*). Flemish 51

A mellow and tranquil study of a street in the artist's native town, showing all the skill and rare quality of vision for which Vermeer is renowned. Mr. E. V. Lucas writes, "The charm of it is not to be communicated by words."

77. The Music Lesson (*Windsor Castle*). Flemish 55

Sir Charles Holmes, Director of the National Gallery, considers the original of this picture in the Royal Collection to be "one of the most grand and spacious of all Vermeer's designs."

French School

78. Beauneveu, André

King Richard II. (*Westminster Abbey*). N.P.S. 3

The earliest real English portrait in existence and nearly 150 years older than any other. Beauneveu, of Valenciennes, whose activity is dated from the middle of the fourteenth century, is mentioned by Froissart as having painted in England as well as in France for Charles V.

79. Boucher

Madame de Pompadour (*Edinburgh*). French 12

Boucher, "first painter" to the King of France, produced few portraits, but his studies of the famous Madame de Pompadour are among his best work and show all the delicacy of colour and grace of style for which he was renowned. His dexterity and variety were amazing and he completed one thousand pictures.

Chardin

80. The Cook (*Liechtenstein Collection, Vienna*). French 17

81. The Admonition (*Liechtenstein Collection, Vienna*). French 18

Chardin must be classed among the world's great painters. As a master of form and colour he remains unsurpassed. Influenced probably more by Velasquez than any other he has an originality entirely his own. "The Cook" and "The Admonition" may both be truthfully described as masterpieces.

82. Clouet, Fr.

Elizabeth of Austria (*Louvre, Paris*). French 1

This pale and curiously arresting portrait of the wife of Charles IX by Clouet, who was then Court Painter, well illustrates his subtle treatment and delicacy of touch. Although strongly influenced by the Flemish school, Clouet retained his own individual style.

Corot, J. B.

83. Souvenir de Monte Fontaine (*Louvre, Paris*). French 15

84. Wood Gatherers (*Tate Gallery, London*). French 20

Though usually classed with the Barbizon school, Corot stands alone amongst painters with a peculiar magic of his own. There is a glamorous beauty about his enchanted woods, his white mists of early morning, his shadowy pools, touched with silver light, that only he can evoke.

85. Fragonard

The Farmer's Family (*Hermitage, Petrograd*). French 14

As a draughtsman and painter Fragonard has had few equals. This Hermitage picture, with its beautiful play of colour, and its seemingly effortless richness of technique, is one of his purest gems and reflects admiration for Rembrandt.

86. Greuze

Sophie Arnould (*Wallace Collection, London*). French 13

The vogue for the sentimental and meretricious type of beauty portrayed by Greuze has long died out, but his actual portrait work is sincere and skilful. This study of the brilliant and celebrated French actress and singer is both subtle and decorative.

Lancret

87. The Music Lesson (*Louvre, Paris*). French 2

88. Innocence (*Louvre*). French 3

Two delightful examples of the work of Lancret, at one time a pupil of Watteau, the master-painter of the "fêtes galantes." He lacks perhaps the warmth and airy gracefulness which characterised Watteau's work, but to true naturalness he adds good execution and a sense of pure colour.

89. Lebrun, Vigée

The Boy in Red (*Wallace Collection, London*). French 19

At a time when the cult of elegance fell in disastrous ruins in Revolutionary France, Vigée Lebrun preserved for us the magnificence of the great Beauties and the features of the notable men of her era. In spite of familiarity, "The Boy in Red" retains its freshness, its brilliance, and its innate youthful appeal.

90. Liotard

The Chocolate Girl (*Royal Gallery, Dresden*). French 6

Liotard was strongly influenced by the art of Watteau and Lancret and this dainty pastel portrait of "The Chocolate Girl of Vienna" is akin in spirit to their work. Liotard attained no small measure of success amongst the crowned heads of Europe and he also painted the Pope's portrait and that of the Princess of Wales.

91. Nattier

Madame Sophie de France (*Versailles*). French 4

Nattier was Painter to the Court of Louis XV. and has all the accomplishments and some of the faults peculiar to one occupying such a position. This charming study of one of the King's daughters is characteristic of his finished and elegant style.

German School

92. Dürer, A.

The Adoration of the Magi (*Uffizi Gallery, Florence*). German 9

Dürer is the great representative artist of Germany in so far as his intellectual and manipulative power are concerned, whilst his intense imaginative insight is probably due to Hungarian ancestry. The latter quality irradiates this beautiful and mystic picture.

93. Holbein, Hans, the younger

Georg Gisze (*Berlin*). German 2

In the year 1532, during Holbein's second sojourn in London, he painted this wonderful portrait of one of the German merchants of the Steelyard who settled in London. Its perfection of detail and its strength in composition render it one of the world's masterpieces.

94. Portrait of Morette (*Royal Gallery, Dresden*). German 7

This portrait of Hubert Morette, a jeweller in the service of Henry VIII., also belongs to the period of Holbein's second stay in London. There is no other work which is better fitted to exhibit Holbein at his greatest as a portrait painter—it is a masterly work. For many years the authorship of this picture was attributed to Leonardo da Vinci.

Spanish School

95. Goya, F. J.

The Duke of Wellington (*Hornby Castle*). N.P.S. 23

Painted by the famous Spanish artist while Wellington was in his prime in the midst of the Peninsular War. It is said that Goya worked so furiously that he put on the colours with a spoon, even with rags and brooms, and when the Duke began to criticise the half-finished work he drove him away with a sword.

96. Murillo

S. Anthony of Padua (*Berlin*). Spanish 4

Murillo, a pupil of Velasquez, is the most popular of all Spanish painters. His appeal is perhaps an appeal to the heart rather than to the mind, but his claim to be considered a true artist cannot be denied, and he is certainly one of the last of the sincerely and "humanly" religious painters.

97. Velasquez

The Infanta Margarita Teresa (*Imperial Gallery, Vienna*). Spanish 1

Of all the many portraits of the little Spanish princesses which Velasquez painted none is more charming than this study of the solemn child who already seems to feel the tedious dignity of her position as a prineess of the most splendid Court in Europe.

98. Zucchero (?)

Sir Walter Raleigh (*National Portrait Gallery, London*). N.P.S. 12

Portraits of Raleigh are numerous, but only a very small number are known that can safely be considered representative of perhaps the greatest Elizabethan. This portrait has incontestable claims actually to show us what manner of man he looked.

99. King James VI. of Scotland æt 8 (*National Portrait Gallery*). N.P.S. 16

This portrait of the son of Mary Queen of Scots, somewhat loosely ascribed to Zucchero, but more in the manner of Marc Ghaeraedts senior, has very individual charm and character. It represents, indeed, one aspect of that fascinating *terra incognita*, Elizabethan portraiture, which will yield unsuspected riches to the first explorer.

100. Zurbaran

The Virgin æt Six (*Hermitage, Petrograd*). Spanish 2

This humanly appealing study of the Madonna is the work of Francesco Zurbaran, one of the great religious painters of Spain. He shared with Velasquez—though in a lesser degree—the favour of Philip IV.

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